SACRED DANCE GUILD
JOURNAL
www.sacreddanceguild.org
SPRING 2005
VOLUME 47, NUMBER 3

Mary Anthony To Teach Master Classes at Festival 2005

By Betsy O'Neill, M.A., Faculty Co-Chair, Sacred Dance Guild Festival 2005

"Life is a dance, every day. Don't miss it!" - Mary Anthony

And don't miss your opportunity to experience a Master Class with dancer, choreographer, teacher and life member of the Sacred Dance Guild, the legendary Modern Dance pioneer Mary Anthony. The SDG Festival 2005 Team is both delighted and honored that she will be on our Festival 2005 faculty, teaching three Master Classes. What a wonderful way to dance our Roots! She will also be on our Festival Roots Panel.

Born in Kentucky, Mary Anthony was introduced to Mary Wigman who influenced Modern Dance in high school. Inspired by a solo concert with Martha Graham at Ohio Wesleyan University, Mary moved to New York City in the 1940's. There she studied with Hanya Holm, joined her company and became her assistant. She resisted joining the Graham company and instead founded the Mary Anthony Dance Theatre in 1956. Her dance company has performed throughout the U.S., including Hawaii and Tanglewood.

Mary Anthony taught in the early years of the Sacred Dance Guild at Jacob's Pillow, Massachusetts, along with Ruth St. Denis and Ted Shawn. In the 1950's she choreographed twenty-four shows for the television religious series "Look Up and Live" and "Lamp Unto My Feet" for CBS. Her dancers for these shows included Bertram Ross, Robert Cohan, Jane Dudley and Paul Taylor. Some of her "religious" choreography includes "Requiem" performed in a chapel at the National Cathedral in Washington, D.C., "A Ceremony of Carols," "In the Beginning" (about Adam and Eve) and "Cain and Abel."

Of her signature "Threnody" (1956) Martha Graham's mentor Louis Horst wrote "Here is the most beautiful and complete dance composition this observer has seen...this is something approaching perfection." Recently Mary has been the subject of an excellent documentary film "Mary Anthony: A Life in Modern Dance" by Tonia Shimin. This film and others of Mary's work will be shown at Festival 2005.

Mary Anthony continues to teach at her studio in New York City. For over forty years she has taught Modern Dance to generations of dancers from all over the United States and the world. Some of the world's most talented dancers and choreographers have been among her many students. Mary opened her studio to be "a place where people could find their physical, mental, emotional, and spiritual center." Mary teaches students of all levels and is generous with her individual attention, especially to newcomers. It is no wonder that she was honored with the Distinguished Teacher Award at the American Dance Festival in 2000.

Mary's technique classes begin with warm-up which is her unique blend of Pilates, physical therapy, Yoga and Modern Dance. This is followed by moving across the floor using traditional forms combined with structured improvisation. For her Master Classes at Festival 2005, she will incorporate images related to our Festival's Roots/Branches theme. These Master Classes with Mary Anthony will be a once in a lifetime opportunity.

Mary Anthony as Lady Macbeth

President's Letter

Dear Dancing Friends,

What do the following terms have in common?

Spirituality; Respect; Inclusiveness; Integration of Mind Body Soul; Commitment; Creativity and Art; Exploration and Risk-taking.

These are the values which the group at the Guild strategic planning session in 2003 agreed upon as our core values. It was not easy to get our list down to the manageable number of seven, but with a few combinations, we did. You might like to think about how these are expressed in your own dance work.

Your Strategic Planning Committees and Executive Board have been focusing a lot on the value of Exploration and Risk-taking this past season as we worked with changing structures and even some operating procedures for the Guild, and the resulting changes in by-laws. Many people I've talked with feel that the Guild needs new ways of doing things in order to both support our far-flung membership and reach out to new members, especially younger members.

Now, I'd like to bring forward another of our core values: Inclusiveness. I suspect that the first thing you think of here will be either our multi-faith or our multi-racial/ethnic goals in membership. Those elements are certainly important. But there's another way to develop this value. That is in membership participation in leadership and decision-making. The membership elects our leaders and approves by-laws, but in a truly inclusive model, I think membership involvement could go much farther.

We are trying to set up a committee structure in which each Director (Membership, Chapters, Public Relations, etc., etc.) has a committee supporting them. In this way, your Board will have input from many more members.

Where does your heart lead you in terms of the direction of the Guild and its potential to change lives? There is someone who needs to hear what you have to say. There is a place where you can contribute out of your passion, at a level that feels right to you.

I am looking forward to building connections among us as the next stage of enriching participation in the Guild.

Ellen Roberts Young, President

Email: EllenSDG@cs.com

P.S. The proposed by-laws are available on the website. Or you can request a hard copy from me: 2216 Durango Court, Las Cruces, NM 88011. 505-532-9239. They will be circulated in time for a vote at the Annual Membership Meeting, July 25, 2005.

Notice of Annual Meeting

The Annual Membership Meeting of the Sacred Dance Guild will be held Monday, July 25, 2005, after dinner (c 7:15 p.m.) at Connecticut College, New London, Connecticut, during Festival 2005.

The business of the meeting will include the election of Officers and Directors, and the approval of changes to the By-laws.

If you wish to attend the meeting but are not attending the Festival, you are welcome to contact me for information and/or directions.

Ellen Roberts Young, President
EllenSDG@cs.com
505-532-9239

Executive Board
President: Ellen Roberts Young
Vice-President: Stella Shizuka Matsuda
Recording Secretary: Annmarie Pittman
Corresponding Secretary: Lucy Knopf
Treasurer: Jolyn Walker
Membership Director: Connie Tyler
Program Director: Karen Josephson
Chapters and Regions Director: P. Merle Wade
Public Relations Director: Wendy Morrell
Resources Director: Kathlene Pettycrew
Development Director: Kathryn Mihelick
Journal Editor: Toni' Intravaia

Board-at-Large
Archivist: Mary Jane Wolbers

Directors-at-Large
2002-2005: Kathleen LaCamera, Tamara Mingo
2003-2006: Yvonne Ng, Vivian Tai

The JOURNAL is the official publication of the Sacred Dance Guild, a non-profit international corporation, founded in 1958, and providing members with information and opportunities for enriching their faith through movement and dance. Reprints of articles in the JOURNAL are by permission of the Editor only. The Directory is intended only for the use of Guild members in carrying out the activities and purposes of the Guild.

Policy Statement The Sacred Dance Guild recommends and encourages its members to list their SDG affiliation when presenting workshops and performances. However, the Guild letterhead, logo and name are to be used only in connection with official Guild business and activities, as endorsed by a Chapter Board, Regional Director or Guild Executive Board. Official address: Sacred Dance Guild, P.O. Box 1046, Laurel, MD 20725-1046. Editor's Address: Toni' Intravaia, 201 Hewitt, Carbondale, IL 62901. © Sacred Dance Guild, Inc. All rights reserved. ISSN 1043-5328. Sacred Dance Guild Web Site: www.sacreddanceguild.org

Corporate subscriptions to the JOURNAL are available for $35. Membership to the Sacred Dance Guild is also available for the following rates: One-Year Membership (Domestic AND International, US Dollars) $42.00; Two-Year Membership (Domestic AND International, US Dollars) $70.00; One-Year Student Membership $25.00; Senior (65+) Membership $30.00; One-Year Group Membership $85.00 and Life Membership $1000.00. For Non-Members, the JOURNAL is $24.00 per year. Members receive:

-Sacred Dance Guild Journal published three times a year
-Membership Directory with geographical and leadership listings printed annually
-Calendar of Events published in the Journal and online with regional, national, and international activities
-Membership in Chapter or Region with local events and activities
-Reduced fees at the International Festival held annually in different locations within the United States
-Reduced fees at Guild workshops and those of reciprocal organizations
-Reduced cost for all Guild publications
-Opportunity to be listed as a resource in the Online Resource Database
-Opportunity to create your own website to be linked to the SDG website
-Ability to sign up for email reminders for events listed on SDG Event Calendars
-Opportunity to be part of the All Members elist where sacred dance issues, concerns, and ideas are shared among members from all over the world.

Subscription and membership orders should go to Sacred Dance Guild, P.O. Box 1046, Laurel, MD 20725-1046.

Deadlines for the JOURNAL: August 15, November 15 and March 15. Deadlines for the Events Calendar are the same as for the Journal. Articles of 500 words or less, dance activity, Chapter/Region/membership news, letters and black and white/color photographs should be sent by deadline dates to: Sacred Dance Guild Journal, journal@sacred danceguild.org or to Toni' Intravaia, Editor, 201 Hewitt, Carbondale, IL 62901.

EDITORIAL

We are growing! We are changing! Growing and changing are both part of God's gift to us. It is called love. As I write on - I do want to thank all those who gave donations/contributions/gifts which in this life we do need so very, very much. The Sacred Dance Guild is in need of this financial help.

No doubt you have received a notice of dues increase. We do need this as we make progress as a group. Yes, I lived in the days when I earned a dollar a day and a plate lunch was 25 cents. But now the dollar sign has multiplied both in income and outgo. Many of you early members were and are the unpaid volunteers. I am one of those. But times change. I no longer type all the material, mimeograph all, run around the table putting it together and then place a 2 cent stamp on it. Now, I have a designer and a printer which costs money. (I still label and sort for bulk mailing!) And, this is happening not only in the Guild but everywhere.

My next thoughts are on the Journal/website. The website carries Journal Jewels and is certainly used by many members. I am as guilty as some of you. I do not have email yet, but use my son's. For him it is an important part of the day. In other words the Sacred Dance Guild has both the Journal and the website to exchange and savor all the sacred dances done everywhere.

There will be a summer mailing on by-laws and the ballot. The Fall issue of the *Sacred Dance Guild Journal* will be "Branches, the Youth."

Please continue to send your news, as well as dates for the Calendar of Events, to journal@sacreddanceguild.org or Toni' Intravaia, Editor, 201 Hewitt, Carbondale, Il 62901, and send your news from chapters and regions to Director of Chapters and Regions, P. Merle Wade, 611 Plainfield Avenue, Plainfield, NJ 07060-2118. The deadlines are August 15, November 15 and March 15.

Letters to the Editor

From Jean A. White, Silver Springs, Maryland, March, 2005

Mary Jane Wolbers article, "Dance Fusion as Choreographic Inspiration for Sacred Dance," shares the necessary process of learning and growing as a sacred dancer. She motivates one to not just choreograph or dance but use sacred dance as an extension....to understand history..."promoting global understanding, tolerance and peace." I had the opportunity to study dance from Drs. Pearl E. Primus, Katherine Dunham, Temple University and travel to Senegal and Gambia, Africa to study dance under Chuck Davis.

My students at Lincoln University used dance as a means of communication and expression at Coatesville Veterans Medical Center. I also founded the Lincoln University Dance Company, a voluntary student organization that served the community over 24 years.

Sacred dance can be used to help people better understand each other. We are all human beings whose joys and tears, beauty and strength in their cultural heritage should be revealed with dignity and respect. In times like these, sacred dance continues to be the language, the medicine of the world. Special thanks to Mary Jane Wolbers, who is a pioneer, educator, choreographer, a rare jewel to all who have the opportunity to be around her. She is an inspiration and challenges us to use sacred dance as a means for understanding and promoting peace in uniting the world family.

From Kathryn Sparks, Potomac Chapter

I will be on staff at Ghost Ranch for a second summer this year, working in program coordination and development. I have a lot of say in determining course offerings and am writing you now to call for course proposals for 2006!

Ghost Ranch has a lively and comprehensive Arts program, mostly folk arts, but there are very few performing arts offerings. One caveat is that since it is literally, a Ranch, facilities for dance are make-shift. But the land holds many possibilities for spiritaul growth and renewal, and dance is a natural fit. Yoga and Tai-chi are quite popular.

There are also opportunities for smaller classes at the Santa Fe location of Ghost Ranch and for both locations (Abiquiu and Santa Fe). We're interested in courses which could be run during times other than summer. To request a proposal form, please e-mail Sue Rundstrom at suer@ghostranch.org. In the meantime, come take Carla's class in July and have a dancing month from New Mexico to Connecticut!

From Rahul Acharya, India

I am interested in starting a chapter in India so that people here come to know about sacred dance just not as an art commodity but as a means to reach back to Godhead. I want people to know how Sacred Dancing transforms common people into Saints.

IN THIS ISSUE

Festival 2005....1

President's Letter....2

Editorial....3

Letters to the Editor....3

Theme - Changing Lives through Sacred Dance....4

How Sacred Dance Changed My Life *by Sally Gebler*....4

Peace and Blessed Be *by Hazel L'Aura G*....4

Dancing Over the Walls to Ordination *by Sister Martha Ann Kirk, Th.D.*....5

Festivals 2004....6

Festival 2005....7, 8, 9

In Memory of Greg Mitchell....10

Festivals 2006....11

Memos from the Minutes....12

Youth Yak....13

Recommended Reading/Viewing....14

SDG Chapter/Regions News....15

SDG Calendar....16

Journal Contributors:

Toni' Intravaia, Editor;

Journal Committee: Editorial Staff

Contributors: Sally Gebler, Hazel L'Aura G., Sister Martha Ann Kirk

Business Manager: Deena Sherman

Typesetting/Design: Frances Becque

CHANGING LIVES THROUGH SACRED DANCE

How Sacred Dance Changed My Life

By Sally Gebler, Phoenix, Arizona

I am a dancer.

Everything about me can be traced to movement of some kind. It is something that is IN me, as well as OF me. I danced to my parents' jitterbug music; I danced while my older sister practiced Beethoven and Exodus on the piano. I danced to Mitch Miller's Christmas albums, Bing Crosby's crooning, and a steel drum record from the Virgin Islands. I sang and danced to every song in "My Fair Lady" and "The Sound of Music." I danced to whispered tunes in my head on our blacktop driveway. I put on mini musicals with my cousins at the beach, bee boppin' with the Supremes and the Temptations with pretend microphones in our hands.

I danced like no one was watching. That's because no one was. My first audience consisted of tall, silent maples, oaks, and pine trees that stood majestic outside our oversized living room window. Their silent applause was evident in the swaying of their branches.

Dancing transports me. There's a magnetic pull that invites me over and over again to a place of breath and flow, of limbs moving in arcs, of feet touching the earth with delight and mystery. How do my feet know what step comes next? Why do my hands, arms, and head propel themselves as if moved by something else? What, as I lose myself in this flow of trust and risk, feels more natural to me than walking a straight line down a sidewalk, through a mall, or up a mountainside?

That would be Spirit.

And Spirit gave me the gift of post-partum depression eleven years ago. My cells were clogged and foggy with having forgotten that part of me that had sustained me. They say our hopes, dreams and wishes are there because that is what the Great Creator desires for us. This concept baffled me. But I slowly began to take baby steps out of the mists of self-doubt, acknowledging that what I wanted, mattered. I began writing every morning, releasing my stifled brain from the grip of chatter, clarifying for myself, daily, what I wanted.

One morning, my pen wrote, "I am ready to perform in those venues that are appropriate to what I have to offer." Who wrote those words? I have not stepped on a stage in twelve years! What just unearthed itself from my soul?

I had been teaching a class called "A Chance to Dance" at our church, Unity of Phoenix in Arizona. It was an invitation for people to dance from the inside out, with a loose structure and dance vocabulary and inspiring music chosen to tickle their insides and get them on their feet and moving. The class had grown out of my need to move my body when the depression was at it's worst. It was **dance** that guided me out of my inertia and reminded me of my dancing self.

As serendipity would have it, three days after I declared in writing, my intention to the universe that I was ready, apparently, to perform again, the music director at our church invited me to perform with her, a choir, a poet, a storyteller, a soloist, and herself, an accomplished concert pianist. It was to be at Trinity Cathedral, the oldest church in Phoenix. Without hesitation, I said yes. I said yes to her, to God, to myself, to sacred dance. And that was seven years ago.

As I approach my 49th year of life, I am amazed at the grace that rearranged my version of what dance was "supposed" to look like. Perfection in technique has been replaced with heart and soul intention in the sacred dances I have choreographed over the years. From Martin Luther King, Jr.'s "I Have A Dream" speech, to Claire de Lune, to "Let There Be Peace On Earth", to symbolizing the risen spirit of Christ on Easter to "He's Alive!" – grace revealed the power of sacred dance to me. The years of ballet, the freedom of modern dance, the excitement of jazz, the details of sign language, the humor of mime, all integrate into my soul's unique blend of expression. My spiritual life comes alive when I dance. I know this is true because of the faces of those who watch me dance. I found I trust their experiences of me dancing more than my own. Words of support, of love, and encouragement echo through my mind, reminding me, once again, that what I want, matters.

I want what I have.

And my life is a dance. Sacred.

Peace and Blessed Be –

By Hazel L'Aura G.

That's right gather 'round sisters & brothers...That we may celebrate the coming of spring, as we have since time began...yes I'm talking about that ol' time religion...can I get an amen...my friends...after a long, cold winter, the re-birth of nature warms the spirit as well as the earth...the greening of the fields & trees, the emergence of colorful flowers from the seemingly dead earth, speaks of regeneration...it shouts the truth of transformation & sings the glory of the resurrection...Can I get a witness...that's right say amen...friends, we are called now to arise with the glory of the Sun, to plant the seeds of new beginnings...to dance in the triumph of the light reborn...can you feel it, rising in your soul, like the sweet smell of an Easter lily...like a new born blossom rising up from the belly of the earth...I know you feel it sisters & brothers...you may want to clap your hands in jubilation...I know you will, for the power of the spirit moves the body to exaltation...enlivening the soul...keeping the beat in a connected communal wave of joyful syncopation...as our hearts open to experience "the Great Awakening"...Spring's eternal dance changing us from within, giving us the power, to change the World without...so, give me that ol' time religion...it was good for my mother & it's good enough for me...

DANCING OVER THE WALLS TO ORDINATION

By Sister Martha Ann Kirk, Th.D.

The Women's Ordination Conference initiated by Roman Catholics and reaching out ecumenically will celebrate its thirtieth anniversary at the Women's Ordination Worldwide Conference in Ottawa, Canada, in July. Dance has been helping to change the attitudes of people towards women in Christian leadership.

Thanksgiving weekend in 1975, over a thousand people gathered in Detroit asking why Catholic women couldn't be ordained. Speakers clarified that the theological stones that blocked the way seemed to be placed by men. Carla De Sola danced and the power and freedom of the Spirit seemed to move with her, moving over the stones, filling the room, filling hearts. The ritual leader said, ". . .and those of you who feel called to ordination, stand." As if the dance was leading to the next step, one woman stood, and then another and another. Catholic women have not sat down again. They are in the dance.

The second Women's Ordination Conference held in Baltimore in 1978 began with a processional dance. Holding huge chains, people processed from the harbor to the convention center. Chains can bind or chains can link and give strength. Those hoping for women's ordination moved and danced down the streets linked with each other. The momentum grew. The third conference held in St. Louis in 1985, included the story of the Hebrew people being freed from the slavery of Egypt and Miriam leading them in a ritual of song and dance. The text, one of the oldest fragments of scripture, seems to come from the tradition of women priests who led ritual in Egypt.[1] All whom God had freed were invited to join in the dance. Doug Adams has reflected on dance associated with freedom, "Dancing in the Judeo-Christian tradition has been associated with the experiences that life is not determined by the past or old self. Bondage to the past may be shaken off by dancing to free attention to feel new intentions. In the Hebrew Scriptures and subsequent Jewish traditions, dance celebrates and effects the end of slavery to the past and the beginning of new freedom to act in the world and create new community."[2]

In early Christianity, circle dances with all the community were popular. This prayer imitated the angels dancing around the throne of God. Dances break down social barriers. In the fifth century as hierarchy developed, the dances began to change. Deacons would only dance with deacons and priests would only dance with priests. Ideas for dance used in the opening service of the twentieth anniversary celebration of the Roman Catholic Women's Ordination Conference grew from awareness of this history. About 1200 women and men from 20 countries gathered for "Discipleship of Equals: Breaking Bread and Doing Justice," November 10-12, 1995. The movement of both the leaders and the whole assembly developed integral content of the gathering. In the opening service, persons dressed in albs, cassocks, bishops' miters, and stoles processed in a dance of pomp and prestige. Needy persons huddled cold, hungry, homeless, and lonely, reaching towards the pompous parade. At first the congregation laughed, then they began to grow uncomfortable as the powerful looked over or stepped over those in need. Gradually transformation began—the wearer of a cassock began to use it as a blanket for one who was cold. A miter became a bowl for water to soothe the weary. An alb became a table cloth so the lowly could feast. Stoles began to be ribbons to link friends. Finally, the mighty mitered one, the limping little one, the pompous pontiff, and the pleading pauper were holding hands dancing in a circle, dancing a discipleship of equals. Some of the bishops who attended the gathering met with leadership from the Women's Ordination Conference the day after it ended. One of the bishops spoke, not of the words he had heard, but of the dance he had seen.

A few years ago in a retreat at the Nevada Nuclear test site, I led the Liturgy of the Word with a danced reflection on cherishing rather than destroying our fragile earth. Beside me stood the leader of the Liturgy of the Eucharist, Archbishop Dom Helder Camera of Brazil, frail and in his eighties. At the end of the liturgy, he touched my arm and gestured wanting all of us to do some more dance. The action of Archbishop Camera and the comments of the bishops after the Twentieth Anniversary gathering, indicate to me that women's position in the Roman Catholic Church is in transition. Women are not the victims begging not to be oppressed and to be let in. Women are the dancers of a discipleship of equals—healing, helping, nourishing, learning, loving, leading, taming, transforming, and doing justice. Crones teach the steady persevering stomps, mothers teach the joyful skips, and maidens run and leap into the future. Brothers want to learn how. All are invited to be a part of the on-going dance of transformation at the gathering in Ottawa, July 22-24, 2005, www.wow2005.org.

(This is adapted from "Come Dance Sophia's Circle," *Post-Modern Worship and the Arts.* Doug Adams and Michael E. Moynahan, SJ, editors. San Jose, CA: Resource Publications, 2001, pp. 102-115.)

[1] Martha Ann Kirk, *Celebrations of Biblical Women's Stories: Tears, Milk, and Honey* (Kansas City, MO: Sheed and Ward, 1987), 26-34.

[2] *Dance as Religious Studies,* Diane Apostolos-Cappodona and Doug Adams, ed. New York: Crossroads/Continuum, 1990, 39-40.

Gail Corbin
Festival 2005 Presenter
Photo by Jennifer Lester

Mini-Festivals 2004 - WOW!!! What Was Their Formula For Success?

The shared vision of the membership is what keeps us strong as an organization and without a doubt, the work of mini-festivals 2004 brought us to a new level of excellence. We are grateful for the progressive leadership provided by the Executive Board Mini-Festivals 2004 Committee. We are proud of the chapter/region mini-festival committees who worked dynamically and professionally to network with community resources, including financial and civic agencies, local churches, and most importantly, to reach out to and bond with Sacred Dance Guild members and non-members in every corner inside and outside of their geographic boundaries.

Sacred Dance Guild members traveled by plane, train, bus and car to participate in mini-festivals in Louisiana, Ohio, Alabama, Indiana, Virginia, Colorado, California and New Jersey. Old friendships became revered and new friendships blossomed. From all reports, the more than 400 participants had a grand time! There was, indeed, no one-size-fits-all formula for their success, but by all accounts, those chapters/regions that accepted the challenge experienced unlimited opportunities and numerous possibilities while exploring new horizons.

How did they do it? Committee members kept a positive attitude. They looked for the possibilities inherent in challenging situations and assumed the best instead of dreading the worst. They understood that negative thoughts drain energy and distract from doing one's best. They set goals. Their goals were specific, measurable, achievable, realistic, and well timed. They took risks. They challenged themselves to reach a little higher. They tried harder. They dreamed bigger. They did not underestimate what could be accomplished. They did not quit, and their persistence paid off!

Spirits ran high; former Guild members reclaimed their memberships while new initiates paid their dues. Fellowship with an increased number of people enlarged our communication and our thinking and affirmed all of the positives that were predicted. The Sacred Dance Guild website and the Journal took on a new meaning encouraging volunteer development. The progress of this development soared to a new high, combining group effort, the use of different styles and techniques, responsibility and determination.

We firmly believe that all who took part would agree that mini-festivals 2004 were merely the tip of the iceberg. We would emphatically state they brilliantly set the stage for a new festival tradition. The success of mini-festivals 2004 could not have been accomplished without your belief that sacred dance is a language of faith. It enriches personal devotion and prayer; connects the community of worship; accepts and expands our relationship with the Divine and each other; encourages creative discoveries within the art form and its relevance to other religious arts; and develops an increased interfaith understanding.

Thank you for your courage. Thank you for spreading the seeds!

The Executive Board Mini-Festivals 2004 Committee
Chapters/Regions Director, P. Merle Wade; Committee Chair
Resource Director, Kathlene Pettycrew
Director-at-Large, Tamara A. Mingo
SDG President, Ellen Roberts Young

Maxine Steinman, Limon Company Dancer and Festival 2005 Presenter

Dancing Our Roots at Festival 2005
Ernestine Stodelle and Gail Corbin

By Betsy O'Neill, M.A., Faculty Co-Chair, Sacred Dance Guild Festival 2005

Ernestine Stodelle was an original member of the pioneer modern dance company of Doris Humphrey and Charles Weidman. Jose Limon was also an early member of the Humphrey-Weidman Company. Ernestine and Jose Limon danced together in The Little Group (1931-1935), a subsidiary of the Humphrey-Weidman Company. As choreographer of The Little Group, Jose Limon writes in his An Unfinished Memoir, he chose Ernestine Henock (Stodelle) to dance with him because she was among "the most beautiful and best dancers" in the Humphrey-Weidman Company.

Later Ernestine reconstructed many of the Humphrey dances including "The Shakers" and is a leading expert on their performance. She is a distinguished dance scholar and dance critic. She has taught at New York University and she directed her own Studio of Dance for many years in Cheshire, Connecticut. She has written definitive books on the work of Martha Graham (Deep Song: The Dance Story of Martha Graham) and the technique of Doris Humphrey (The Dance Technique of Doris Humphrey and Its Creative Potential).

Photo by Helen Hewitt

Ernestine Stodelle and Jose Limon, 1931

Gail Corbin is a long-time student and associate of Ernestine Stodelle and has assisted her in many reconstructions of original Humphrey works. As a soloist Gail's repertory includes several early Humphrey dances. She worked closely with Charles Weidman and performed in his works. Gail has taught Humphrey-Weidman classes and staged repertory at numerous universities, studios, festivals and workshops throughout the United States, Europe and Australia.

Sacred Dance Festival 2005 is honored that Gail Corbin will be teaching a Master Class in Humphrey-Weidman technique. Ernestine Stodelle plans to be present. Ernestine or Gail will be on our Roots Panel. This will be a fabulous opportunity for us to literally dance our Roots and honor our past.

CREATIVITY - THE NATURAL ORDER OF LIFE

By Alesh DuCarmo, Festival 2005 Presenter

Helping myself and others to develop and nurture creativity is one of my main missions in life. "Creativity is the natural order of life. Life is energy; pure creative energy." (Julia Cameron—The Artist's Way)

I also believe that the creation is purposefully unfinished, designed to be further evolved, and that the Creator's desire is that all human beings participate in the creation. Creativity, like any art form, is directly related to authenticity. All forms of art must be authentic. When creating an art piece in theater, dance, music, literature or visual media, the artist's state of mind is free of limitations, imitations and pre-conceptions. Technique is essential in developing creative ideas and presenting in professional manner.

Since 1979, I have been developing an interdisciplinary arts approach that is called InterArts Cross-Cultural. These program activities are based on dance and creative movement interwoven and combined with theater, music, writing, and visual arts, that is then merged with multicultural studies. Working in groups within an arts milieu develops self-confidence, group cohesion, problem solving techniques, and especially creativity, fostering spirituality and multicultural appreciation.

In Latin America, most of the cultural manifestations and celebratory dancing originated through the syncretism of the European - Spanish and Portuguese - with African and Indigenous cultures. Drums, the beat of the heart, the center of emotions, are the basic elements. When the drums beat, the souls are uplifted, everyone is included, all become particles of the flowing energy, souls are free to connect with the spirit. Spinning, a movement largely found in the Latin and African dances and rituals, helps create a dizziness, a trance-like state that enlivens the creative spirit.

In the course of my career, I have been experiencing many magical moments. Especially, this is true in workshops and performances when people are drawn spontaneously to help me celebrate. I believe that this is partly because of the rays of emotions and spirituality that come from the Afro-Latin rhythms and movement.

My most memorable experience occurred in 1992 when I was invited by Brazilian Grammy- Award-winning singer and songwriter, Milton Nascimento, to coordinate, stage, choreograph, and perform in "Missa dos Quilombos." This Catholic Mass (written, celebrated and recorded in 1981), was designed to be a Catholic Ritual with African tradition. It was scored for choir, soloist, a traditional pop band, featured a dance company, and lots of drums. For unknown reasons, it was prohibited by the Vatican for 14 years. Nevertheless, there were numerous performances, mostly outdoors, where thousands assembled, participated, offered, danced, smiled and cried. In Santiago de Compostela, Spain over 10,000 worshiped the Creator with dance and drums. Finally in 1995, "Missa dos Quilombos" was allowed to be celebrated at the shrine of Nossa Senhora Aparecida - the Black Madonna, patroness of Brazil.

Afro-Latin rites and dances of celebration are known worldwide for their use of arts integration. These events are melting pots of colors, music, rhythm and movement and offer many and varied paths towards the creative spirit and worship of the Creator.

Dancing Our Roots...Stretching New Branches is Your Festival!

Dear Sacred Dancers,

Yesterday your festival envisioning team visited Connecticut College where we will gather to celebrate at the Sacred Dance Guild Festival, July 21-26, 2005! It was a snow-filled wonderland! The trees with their bare branches were etched in white. We sat in the hushed silence of the chapel, and then stood on the hill overlooking the white landscape to the blue waters of Long Island Sound. What an incredible sight! We visited the dance studios and imagined them filled with music and dancing!

Connecticut College is a beautiful campus in a thriving location. Its history with dance is apparent in the spaces that are given to dance. It is here that we of all abilities, ages, backgrounds, races, genders, beliefs and cultures will come together. We will celebrate the sacred, renew old friendships, make new ones, and dance!

Our faculty is talented and varied. We will each have our choice to do a major study with one of the five main faculty members. Jeanne Bresciani will teach about Isadora Duncan and the sacred core of modern dance. Alesh DuCarmo will instruct in the Afro-Latin Movement towards the creative spirit. Mary Christine O'Connor-Thomsen will use the structure of the Ancient Liturgy of Hours-Daily Devotions to deepen the experience of sacred dance as prayer. Judith Rose will focus on the dynamic beauty of Otiyot Hayyot, Sacred Hebrew Movement Practice. Chen-Yu Tsuei will introduce the oldest root of the Chinese arts, the Chinese Cultural Dance.

We will honor our past by exploring our roots. There will be master classes taught by Mary Anthony, one of the leaders of the modern dance movement, and member of the Sacred Dance Guild. Ernestine Stodelle, one of the original members of Doris Humphrey's dance company will teach the Humphrey technique. Maxine Steinman, who has taught at the Limon Institute, will bring us the technique of Jose Limon. Jose Limon's company was part of the first American Dance Festival at Connecticut College.

We will begin each morning with either a Slow Meditative warm-up, Pilates or Contemplative Yoga. Technique classes will include Jazz, Ballet, and movements to use in Sacred Dance. More than twenty workshops are planned including: the Art of Signing, Children's Creative Movement, Hip Hop, Myth and Mask, Props and Tribal Belly Dancing. These are but a few of the choices.

We will come together for Sacred Circle Dancing. We will Swing and Boogie! We will celebrate our young people! We will feast on a New England Clambake or vegetarian alternative. We'll sing sea shanties! We'll share our dances. We'll worship together. We'll see a gorgeous concert! We'll just hang out!

In July these snow - covered branches will be green, a canopy providing cool shade. The summer ocean breezes will waft up from Long Island Sound. We will delight in our dancing in air-conditioned studios. We will enjoy the beautiful outdoors and being part of the 750 acre Arboretum. Most importantly we will be Community and we will honor and celebrate our being together.

So, my colleagues please read the articles about the Festival in this Journal. Visit the website www.sacreddanceguild.org. Take the time and plan your trip! Register to be part of **Dancing Our Roots...Stretching New Branches**, July 21-26, 2005, Connecticut College, New London, CT, USA!

Our Community needs you. This Festival needs **you**. It is all here waiting for **you** to come and give it life! If **you** are not here, **you** will be missed. We are a Guild and we need each person to be part of the whole.

This Festival is Yours! This Festival is You! Come and Dance!

With love and anticipation of our "Together-Dancing"!

Peggy Arthur
Festival 2005 coordinator

An Exciting First Ever Feature at Festival 2005

By Lucy Knopf, Festival 2005 Faculty Co-Chair

When Jose Limon came on the modern dance scene, he electrified the dance world with his dynamic masculine dancing and dramatic choreography. He is acknowledged to be one of the 20th century's most influential dance makers. For many years, Jose Limon worked and performed at Connecticut College and the American Dance Festival which was housed at the College. Some of his best known pieces were first presented at the College.

Festival 2005 is proud to present Maxine Steinman from the Limon Dance Company. She will teach three Basic Limon Technique classes on Monday at Festival. Maxine is on the Faculties of the Limon Institute, The Ailey School, Montclair State University and Hofstra University. For two years, she was The Director of LINKS, the Limon Initiative Nurturing Kids Program. She has staged excerpts from Limon's "Choreographic Offering."

Maxine has had her choreography commissioned by professional and student companies. She has performed throughout the US and been a frequent guest artist in venues abroad including Taiwan, Brazil, Mexico, Spain, Japan and Cyprus. She has a BFA from Hofstra and an MA from Columbia University.

The Limon Company, founded in 1946 by Jose Limon and Doris Humphrey, is acclaimed as "one of the world's great dance companies." Now in its 59th year, the Company is under the artistic direction of Carla Maxwell who studied and worked with Limon. In addition to preserving and presenting Limon's work, the company commissions new works from contemporary choreographers. The Company is the performing component of the Jose Limon Dance Foundation, located in New York City.

SDG FESTIVAL 2005 - Dancing Our Roots...Stretching New Branches

Thursday, July 21 to Tuesday, July 26, 2005 at Connecticut College, New London, Connecticut

SACRED DANCE GUILD FESTIVAL 2005

Day Rates

COMMUTER RATES:

Tuition: (Non-members add $5 for each day's tuition)
Before May 1, 2005
$ 75 day (Fri, Sat, Sun, Mon)
$ 38 day (Thurs, Tues)
Before June 1, 2005
$ 85 day (Fri, Sat, Sun, Mon)
$ 42 day (Thurs, Tues)
After June 1, 2005
$ 95 day (Fri, Sat, Sun, Mon)
$ 48 day (Thurs, Tues)

Rooms:
$ 35 day single
$ 30 day per person double

Meals:
$ 35 day (Fri, Sat, Sun)
$ 17 day (Thurs, Tues)
Clambake - Mon PM add $40

FAMILY RATES:

Tuition, rooms, meals rates the same as Commuter Rates

Child on mattress on floor in parent's room-no charge

Children meals:
5 yrs and under - no charge
6 - 12 yrs - $4 each meal
13 plus - adult rates

YOUTH DAY – SATURDAY 1:00 PM - 10:00 PM:

$ 30 (includes Dinner)
Group 5 or more - $ 25
Group 10 or more - $ 20

PRE-POST FESTIVAL ROOM RATES:

Same as commuter rates
Individual meals in cafeteria

CONCERT TICKETS:

Available at Festival Registration
Available at the door-Sun PM
$15 in advance, $20 at the door,
Student -$5

REGISTRATION INFORMATION

Registration began in January 2005. You may register on line at www.sacreddanceguild.org. For a brochure and registration form please call Peggy Hoffman at 301-725-1027 or e-mail sdg@marinermanagement.com.

All accommodations are at Connecticut College. There are single and double rooms. Tuition, room and board for SDG members if received:

- **Before May 1st** $ 725 for a single and $ 675 for a double
- **Before June 1st** $ 775 for a single and $ 725 for a double
- **After June 1st** $ 825 for a single and $ 775 for a double

All rooms and buildings are handicap-accessible and have air conditioning.

This covers all meals beginning with dinner Thursday, July 21 and ending with lunch on Tuesday, July 26. It includes all the special celebrations, the Faculty Concert, and all the dance classes. Full refunds are available until **April 1, 2005**. After that date a $50 fee will be charged for cancellation. After **June 21, 2005**, there will be no refunds (note your tuition, room, and board are transferable). Non SDG members should add $50, which will include their membership in the Guild.

Commuter and daily rates are also available. For information on extended stays and special rates for families, contact Peggy Arthur (see below).

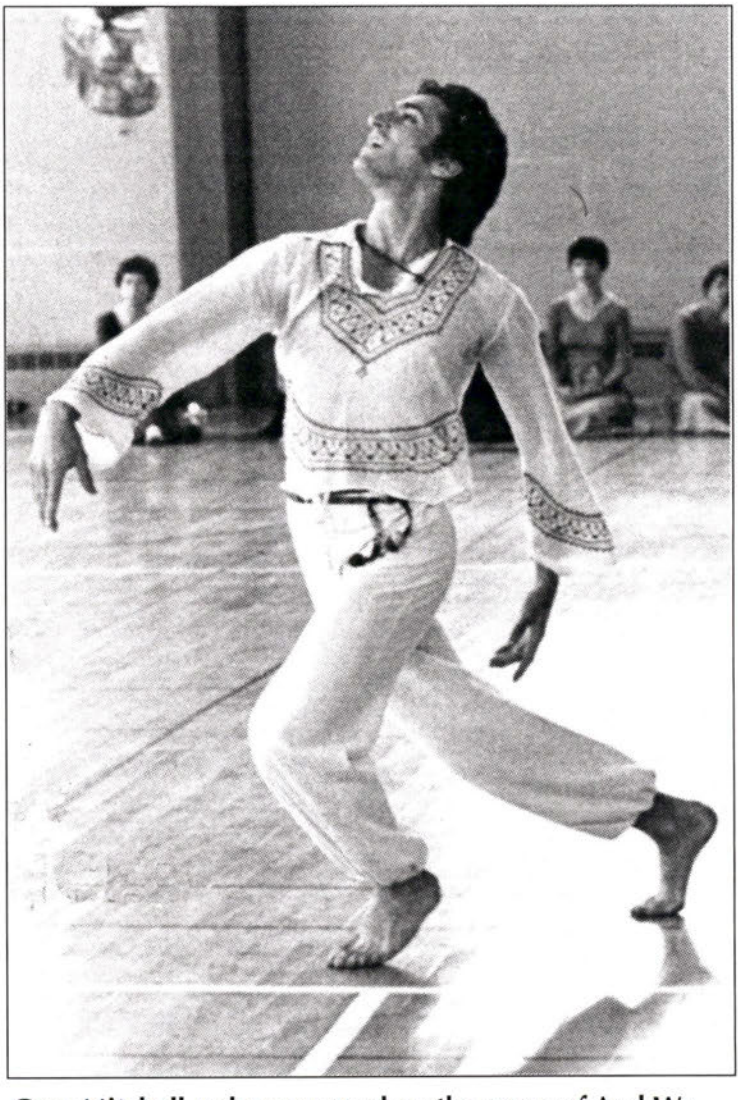
If you have any questions regarding the Festival please contact Peggy Arthur at 203-483-1201, e-mail sdgpeg@sbcglobal.net or Peggy Hoffman at 301-725-1027 or e-mail sdg@marinermanagement.com. See www.concoll.edu for information on Connecticut College. For SDG updates, see www.sacreddanceguild.org.

In Memory: Greg Mitchell, 1952-2004

His photo graces the cover of Carlynn Reed's And We Have Danced, a history of the Guild's early years. We are electrified by memories of his dynamic appearance at S.D.G. Festival 1974, dancing atop that boulder on the Kirkridge lawn, reciting his accompaniment from the Psalms. Also his significant contribution to the memorial service honoring Virginia Lucke, our talented and devoted Program Director, who died just days before the Festival opened.

Subsequently, Greg presented at our Festivals and workshops. He was a member of The Parish Dancers, directed by Mary Jane Wolbers. He continued activities in sacred dance while pursuing a successful career in the Eliot Feld Ballet Company, then in Broadway musical theatre. When he died of a heart attack last November, he was dancing in a Kennedy Center performance of "Forbidden Christmas," cast as an angel.

Now he has joined the celestial dance, leaving the Guild a legacy of inspiration and spirit with which to grieve his death and infuse our dances of praise and blessing. His wife and children are in our hearts and prayers.



Greg Mitchell as he appeared on the cover of And We Have Danced.

Advertise in the SDG Journal

Ad per ONE (1) issue
One-half page.....$100.00
One-quarter page.....60.00
One-eighth or business card.....40.00

Ad per THREE (3) issues
One-half page.....$275.00
One-quarter page.....150.00
One-eighth or business card.....95.00

Classified Ads and Personals
1-10 words.....5.00
11-20 words.....8.00
21-30 words.....13.00
31-40 words.....17.00

For information or assistance in placing an ad, please contact Deena Sherman, at Deenabess@yahoo.com.

Contemplative Dance (CD)

Movement as creative, spiritual and psychological practice

SUMMER INTENSIVES	YEAR LONG PROGRAMS
at Hampshire College WEEK I: June 19-24, 2005 EXPERIENCED: June 5-10, 2005 Working with the body's imagination in authentic movement, dance, creative forming, and nature to recognize and enhance the movement of the Self. Limit 24.	Program I: November 2005-July 2006 Program II: September 2005-May 2006 Weekend Format: These programs are an opportunity to enhance your own in-depth movement practice and to learn ways of being present to others and of supporting them in their movement.

Faculty: Daphne Lowell & Alton Wasson
Contact: Alton Wasson • 24 O'Neil Road • Haydenville, MA 01039
(413) 268-3294 • email: info@contemplativedance.org
www.contemplativedance.org

Festivals '06

The Festival in July is right around the corner. The planning team is hard at work to make sure it will be a wonderfully memorable time for one and all. And perhaps you have already started packing your bags. But what about Festival '06?

The total attendance at the Regional Festivals in '04 was more than four times the average attendance at a large Festival. These shorter, primarily weekend events that were less costly and more accessible in terms of time and travel appealed to many. The Executive Board, therefore, decided to bring the Festivals to you again next year. But we need your help.

If you would like to plan a Festival in your neck of the country, just let me know. We have a Festival planning book to help you navigate the process, and I'm here to answer any questions you might have. I'm sure there are lots of dancers in your backyard to provide some marvelous workshops. And plenty of other dancers who would love to gather for a weekend of sacred dancing.

In '04 there were festivals in the north, south, east, west and center. Hopefully, we will have the same in '06. If you are even remotely tempted, be in touch!

Karen Josephson, SDG Program Director
Karen98jos@aol.com, 203-469-4277

Spring Cleaning? Think SDG Archives!

The next delivery of memorabilia to the Archives at the University of New Hampshire is scheduled for June 1, 2005. All correspondence and contributions should be mailed to:

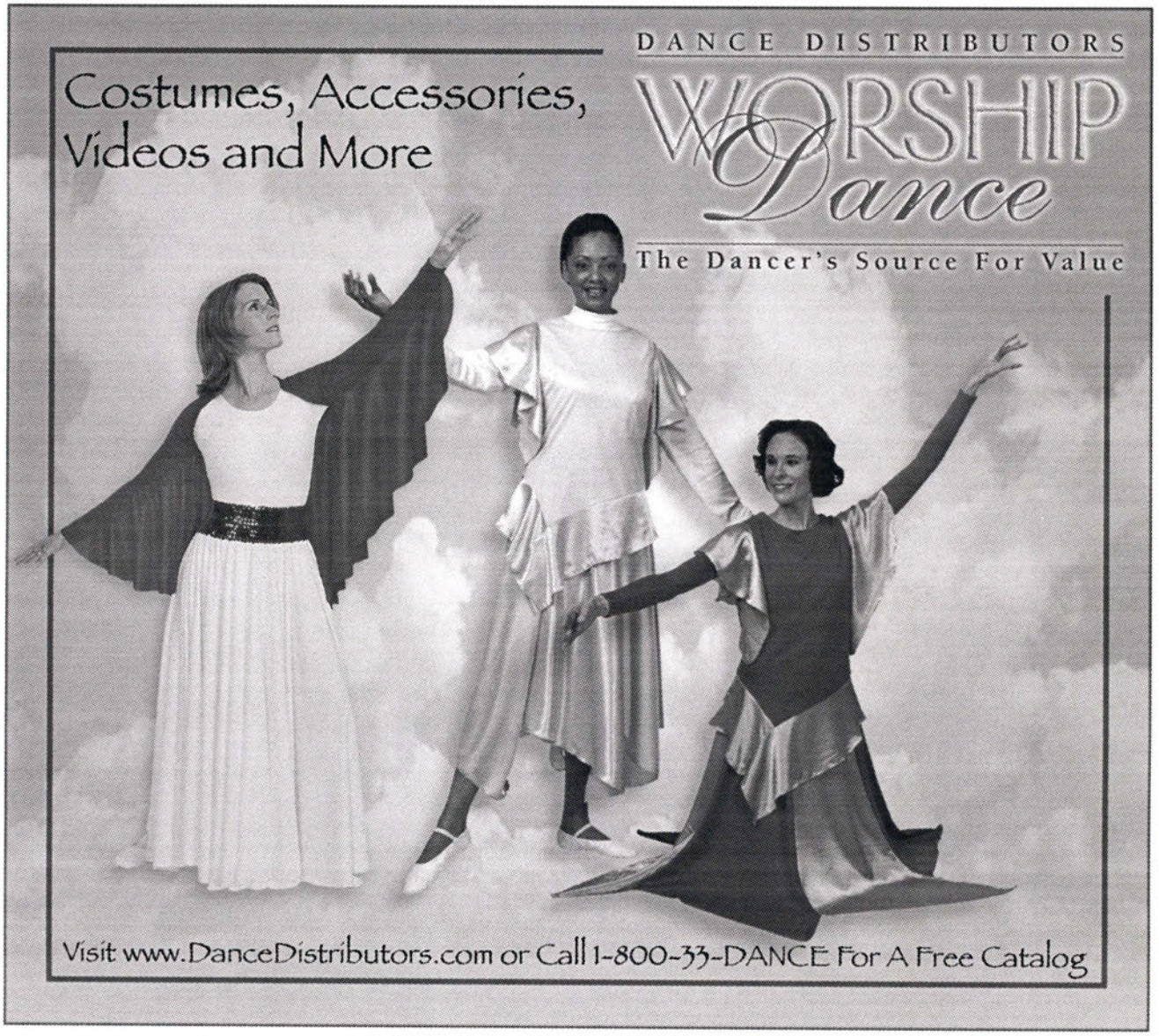
Sacred Dance Guild Archives
P.O. Box 187
Temple, NH 03084

If you prefer to use a packaging/deliver service, address them to me at 164 Hill Road, Temple, NH 03084.

Don't forget that the cost of preparing and sending your donations to the Archives can be figured into your Income Tax deductibles. Keep all receipts to validate your expenditures.

Thank you for remembering that these keepsakes are important to us and the future of the Guild.

Mary Jane Wolbers, Archivist


DANCE DISTRIBUTORS
Costumes, Accessories, Videos and More
WORSHIP Dance
The Dancer's Source For Value
Visit www.DanceDistributors.com or Call 1-800-33-DANCE For A Free Catalog

MEMOS FROM THE MINUTES

Copies of Reports filed at Board Meetings are available to members by request to the Recording Secretary.

SACRED DANCE GUILD - EXECUTIVE BOARD MEETING, OCTOBER 1-3, 2004, OTTAWA, CANADA
MOTIONS MADE AND CARRIED BY BOARD

Attendees: Ellen Young, President; Stella Matsuda, Vice President Annmarie Pittman, Recording Secretary; Karen Josephson, Program Director; Kathryn Mihelick, Development Director; Wendy Morrell, Public Relations Director; Connie Tyler, Membership Director; Kat Pettycrew, Resources Director.

Absent: Lucy Knopf, Corresponding Secretary; Merle Wade, Chapters & Regions Director; Toni' Intravaia, Journal Editor, and Jolyn Walker, Treasurer.

EMAIL VOTES since last meeting:

1. The motion to update the SDG Check Signers was approved by email vote on July 26, 2004
2. The minutes of July 24th Executive Board Meeting were approved by email vote on August 23, 2004.

INACTIVE REGION FUNDS: The Guild is holding monies for several inactive regions. After a prolonged discussion, Jolyn Walker's motion to allow the transfer of the Florida and Michigan funds into the Guild operating account was seconded by Stella Matsuda. CARRIED.

Minnesota and Vermont also have funds in an inactive status. A decision was made to have Kathryn write a letter to Virginia Huffine in Minnesota asking that the Minnesota funds be donated to the Guild operating fund.

Regarding the Vermont funds, Karen Josephson moved and Wendy Morrell seconded a motion to move the funds into the Guild operating fund. CARRIED.

REIMBURSEMENT TIME LIMITS: Jolyn Walker's motion to set a time limit not to exceed 4 months on requests for reimbursements was seconded by Karen Josephson. This policy will become effective beginning January 1, 2005. CARRIED.

ADMINISTRATIVE STAFFING: A motion was made by Connie Tyler and seconded by Kathryn Mihelick to extend the administrative staffing contract for a second year beginning July, 2005. CARRIED. A second motion was made by Connie Tyler and seconded by Kathryn Mihelick that if, after all efforts at fund raising are exhausted, there are insufficient funds to complete a second year of staffing, funds up to $6,500 may be transferred from the Memorial Endowment Fund for this purpose. CARRIED. (Aside - this fund currently amounts to $61,031.)

CHAPTER ISSUES UPDATE: A discussion was held on the issue of chapter autonomy. The current status of chapters is ambiguous and raises legal issues. It appears that the best solution would be for each chapter to apply to the Federal Government for its own EIN # and its own 5013C incorporation in its primary state.

A motion was made by Karen Josephson and seconded by Kat Pettycrew, to restructure the relationship between Chapters and the Guild to meet legal and financial requirements. CARRIED.

A second motion was made by Karen Josephson and seconded by Kathryn Mihelick, to facilitate the restructuring, the Board will rewrite the Chapter Charter and will direct staff to obtain appropriate EIN #'s and group IRS exemptions and give appropriate advice to chapters. CARRIED. Peggy Hoffman, Guild Administrator, will assist chapters with EIN Filings.

FUTURE FESTIVALS: A motion was made by Karen Josephson and seconded by Kathryn Mihelick to plan on having Regional Festivals for 2006 and that they be coordinated under the Guild Program Chair. CARRIED.

CHAPTERS & REGIONS: Merle Wade - Leader - After discussion regarding the proposal to realign regions while keeping the Regions and Chapters Director's position intact it was decided to instead take a first step and separate Regions and Chapters into two separate directorships.

A motion was made by Karen Josephson and seconded by Connie Tyler to separate regions and chapters with one director overseeing chapters and one director overseeing regions. CARRIED.

STRATEGIC PLANNING: After receiving all Strategic Planning reports, a motion was made by Karen Josephson and seconded by Kathryn Mihelick that the Governance proposal be approved with recommended changes. CARRIED.

DUES: A discussion was held regarding the possibility of approving a dues increase. It was moved by Kathryn Mihelick and seconded by Connie Tyler that we adopt the following dues structure to be presented to the membership for approval in January 2005 along with our proposed new by-laws: For 2005-6 - Regular $42, 2 year $70, Senior (65 or better) $30, Student $25 (f.t. with i.d.), Group $85. For 2006-7 - Regular $50, 2 yr $80, Senior $35, Student $25, Group $90. CARRIED.

LABEL SALES: It was moved by Karen and seconded by Kat to raise the price of label sales to $75. CARRIED.

GEOGRAPHICAL REGIONS: Referring back to the Chapters/Regions Report, Karen Josephson moved and Kathryn Mihelick seconded, a motion to approve the proposal for developing larger geographic regions. CARRIED.

Respectfully Submitted:
Anmarie Pittman, Recording Secretary

The minutes are also available for members only on the website.

RECIPROCAL AFFILIATIONS

The Sacred Dance Guild has collegial status with the following organizations: This is a reciprocal agreement whereby members of the Guild may attend activities of these organizations at the same fee their own members pay (proof of SDG membership is required). Members of these organizations may attend Guild activities in the same way.

American Dance Guild, P. O. Box 2006, Lenox Hill Station, New York, NY 10021 (212) 932-2789.

International Association for Creative Dance (IACD), 103 Princeton Avenue, Providence, RI 02907.

International Liturgical Dance Association (ILDA) of NPM (National Association of Pastoral Musicians), 3215 Bellacre Court, Cincinnati, OH 45248-5005 (513) 451-6746.

National Dance Association, American Alliance for Health, Physical Education, Recreation and Dance, 1900 Association Drive, Reston, VA 22091 (703) 476-3436.

YOUTH YAK

Led by Children

By Jeannine Bunyan

I always enjoy telling people how I "discovered" Sacred Dance - or better said, "How God revealed to me that Dance is Sacred." It was the year that the theme of my Studio's annual concern was, "Dance is an Emotion." The lesson assignment for this particular dance challenge was to dance "sadness." At first the children's choreography took the easy way, merely mimicking an introverted "boo hoo" stance with fake tears. It was after I told them to go beyond pantomime, to get the whole body involved, that the miracle in movement happened!

In the back corner was eleven-year-old Joyce. Her name fitted her perfectly; she was a natural, joyful child, always with a happy smile. That is why it startled me to see this usually sunny, smiley child now slumping in sorrow, with tears streaming down her cheeks. Her movements were prophetic in her pain. I watched in awe at this "sacred discovery." Joyce's authentic action revealed to me that creative movement experiments can dig into our depths and put us in touch with truths of our hidden emotions. That was the very mystical moment that launched my "Movement Ministry."

Dear colleagues, I join Margaret Taylor Doane, Rosalie Branigan and others in urging you, "Don't short change children with shallow, cutsey choreography performed on the chancel steps to entertain beaming parents." Young people have a holy wisdom from which we can learn, when we allow ourselves to be led by children!

Marya Ursin will lead a "Myth and Mask" class at Festival 2005.

SDG Festival Stretches Forth and Embraces Youth

On Saturday, July 23, 2005, the Sacred Dance Guild Festival will host "Youth Day". Young people of all ages are invited to participate in a variety of dance and movement workshops.

Experience and Explore! L'Ana Burton with "Dancer Within" will create new movement ideas through dance with youth and Kimani Fowlin will incorporate African, Hip Hop and modern dance techniques to gospel and R & B music. Marya Ursin will lead a "Myth and Mask" class for the creation of one's own story and youth can attend.

Top the evening off with "Barefoot Boogie". This is a special dance time for the whole family that includes drumming, dancing and fun for all with bare feet!

Her Name Was Elizabeth*

By Susan Shank Mix

Her name was Elizabeth* her mom told me on the phone one day. She was eleven. She was learning disabled. She wanted to dance. None of the ballet or modern dance classes in town would take her. Her body was not precise and perfect enough for their image of dancer. Would I let her dance with my sacred dance ensemble? What could I say? We had two other eleven-year-olds. I had believed and taught for years that sacred dance was an offering and God never turns down an offering. And so Elizabeth joined the ensemble.

God and I had a number of talks about Elizabeth over the ensuing months. They often started with "God, what have you gotten me into?" One of the other dancers in the ensemble would help Elizabeth while I dealt with choreographing for the group. Or she would work with the adult dancers while I spent an entire rehearsal with Elizabeth – sometimes taking her gently by the shoulders, making her look at me and saying, "yes, you can do this."

Slowly but surely her not so graceful body began to remember the movements. Slowly but surely she became part of the ensemble even when her movements weren't quite as exact as others. And then came Christmas Eve.

It was a simple dance. We entered the dim sanctuary holding candles, dancing in the light to "O Come, O Come, Emmanuel". Elizabeth was just in front of me in the line – for the practical reason that if I had to cue her I could. There was no need. She was beautiful, moving as one with the rest of the ensemble. When the service was over, Elizabeth's grandmother came to our pastor with tears streaming down her face. "This was the most beautiful Christmas gift I have ever had", she exclaimed.

As you read this, did you think it was Elizabeth's life that was changed by sacred dance? It probably was. Certainly her grandmother's perspective on her granddaughter changed. The truth is, my life was changed, as it has been over and over in my lifetime of sacred dance. I learned to trust God's nudging, to realize the beauty in every body and in every effort.

I learned I had a lot more patience than I ever imagined. Elizabeth's presence opened up possibilities for others to join the dance. After many years, I still remember her with joy and gratitude. None of it would have happened without the blessing of the dance.

**I changed her name for privacy*

RECOMMENDED READING/VIEWING

From Betsy O'Neill, Faculty Co-Chair, SDG Festival 2005:

Especially recommended for pre-Sacred Dance Guild Festival 2005 reading is Dance Was Her Religion: The Sacred Choreography of Isadora Duncan, Ruth St. Denis and Martha Graham by Janet Lynn Roseman, Ph.D. (Holm Press, 2004. $14.95 www.holmpress. com)

Dance scholar, dance critic and teacher, Dr. Roseman writes that "This book is written not only to honor the sacred roots of the dance, but to historically restore these three dance pioneers to their rightful places as spiritual philosophers."

With thought-provoking themes relevant to Sacred Dance Guild members, the book is enhanced by excerpts from the writings of these three extraordinary women, as well as numerous photographs.

Dr. Roseman is looking forward to giving a lecture/presentation on her work at Festival 2005, if her schedule permits. Look for this exciting opportunity!

From Mary Jane Wolbers, Temple, New Hampshire

The Spirit of Hula by Shari Berinobis, published by Bess Press, 3565 Harding Ave., Honolulu, HI 96816, 2004.

Among other "goodies" is a two-page spread on Noelani, who participated in the Sacred Dance Guild Festival 2001 on the Big Island of Hawaii.

Exchanges

The Sacred Dance Guild is exchanging Newsletters and Journals with the following international members of the World Dance Alliance:

Congress on Research in Dance (CORD)
dance and the Child International (daCI)
Dance Notation Bureau
International Council of Kinetography Laban (ICKL)
International Council for Traditional Music, Ethnochoreology
Imperial Society of Teachers in Dancing
International Organization of Transition for Professional Dancers
International Dance Committee of ITI/UNESCO
Laban Institute for Movement Studies, Laban/Bartenieff Institute
Society of Dance History Scholars
WDA Americas
WDA Asia Pacific

Call or write and we'll send you a free copy of our Catalogue for Dancers featuring our beautiful line of Dance Dresses, Skirts, Blouses, Collars, and more!
Let the Spirit Move You!
Star Styled®
DANCEWEAR BODYWEAR COSTUMES
P.O. Box 119029 Hialeah FL. 33011-9029 • 1-800-5DANCER (532-6237)

A Special Letter to the Guild's Dancing Stars Chapter Representatives/Regional Directors Past and Present

By P. Merle Wade, Chapters and Regions Director

On the surface, you may appear like us ordinary folk, but in truth, you are the elite leaders who so generously help provide the special benefits of direction, focus and unity to hundreds of Guild members. You may receive no trophies or thunderous accolades for your voluntary commitment, yet, we recognize you because you are smart and because you so expertly juggle your everyday work/routine, families and causes on behalf of the Guild. We cannot thank you enough for all that you do.

Before you pack your bags and the build-up of the excitement of Festival 2005 overwhelms your anticipation, herewith goes an urgent plea to you to begin the process of completing Annual Activity and Financial Report Forms, which are due June 30, 2005. You will receive mailings quite soon. Your input is important to the entire membership. All of the information that you submit supports the overall efforts of the Guild in ways that you cannot possibly imagine.

At every annual meeting of the Executive Board, the reading and discussion of your reports are identified as major agenda items. What you have to say is food for our very existence. In addition, as an elected member of the Board-At-Large, your attendance is expected and you will be given many opportunities to highlight any special events/activities and/or concerns that your chapter/region may wish to share. There will be separate chapters and regions meetings and, here again; agenda items that you deem valuable may be discussed. If currently, you have blazing fires of ideas or points of discussion that you wish added to the agenda, I encourage you to write or phone them to me in advance.

The restructuring of chapters and regions is before us at last. The changes that we are making and what they represent can be described as redeeming challenges and enlightening rewards. In any case, we anticipate enormous gains and you are all a part of this adventurous journey. Come to Festival 2005; see what is in store and taste the luscious fruit of new beginnings.

SDG CHAPTER AND REGION NEWS

Tennessee

Voices in the Night: An Observance of Lent included a dramatic presentation of Dietrich Bonhoeffer's poem "Voices in the Night" in word, music, and dance featuring The Gallery Musicians and The Epiphany Dance Company on March 4, 2005.

New York/SW Connecticut Chapter

The February Workshop at St. Stephen of Hungary Church in Manhattan was led by Mary Christine O'Connor Thomsen with "The Word Made Flesh." This workshop used the structure of the Ancient Liturgy of Hours (Daily Devotions) to inspire dancers to use their art form to deepen, renew, and challenge their faith in prayer, and to provide materials to present to their own communities of faith.

Lakeshore Chapter

"Making and Learning Sacred Dances" was held on Saturday, February 26 at the United Church of Rogers Park, Chicago.

The City of Chicago Department of Cultural Affairs selected the Lakeshore Chapter of the Sacred Dance Guild to receive a Year 2005 Community Arts Assistance Program grant in the amount of $800. A professional photographer will document our Chicago members dancing in a variety of settings.

Canada

Extra Ordinary Dance Workshop was held April 1 and 2 at Bells Corners United Church, Nepean, Ontario.

Alabama

At Saint Mark's Lutheran Church in Huntsville, Alabama, Joann Flanigan and friend Frannie Norris danced the Song Fest for a March 6th Contemporary Worship Service. Wearing blue and white costumes, they first danced to "Here I am Lord", and then danced a candlelight processional to the altar to "Thy Word is a Lamp unto My Feet".

The music was provided by Faith on Fire Praise Team. This group, wearing coordinating colors of various shades of blue, consisted of vocalists, guitars and percussion. Joann also sang with the group of seven.

New SDG member Emily Kitchens arranged for a sacred dance lecture-demonstration for the Huntsville Music Study Club in February. Emily, Program Chairman for the group, talked about sacred dance (What Sacred Dance Means to Me) and then danced two pieces, "Fill My Cup, Lord" and "The Majesty and Glory of Your Name".

Joann then danced "On Eagle's Wings", and Kathryn Mihelick and Andrea Shearer's choreography to "May the Peace of the Lord Be With You". Joann managed this dance as a soloist, but teaches it as a group dance whenever and wherever possible. Some of you may recall when Kathryn and Andrea taught it for Festival '02 in Rindge, New Hampshire. Eight of us then danced it for the final worship service at the chapel in that beautiful outdoor cathedral setting.

New Jersey

The Shekinah Praise Dance Ministry, of the Northern New Jersey Region, presented three workshops at Fountain Baptist Church, Summit, NJ. Designing the Foundation took place on April 2, 2005, Developing the Purpose on April 16, 2005 and Delivering the Message on April 30, 2005.

Potomac Chapter

The Potomac Sacred Dancers presented a program of Advent dances for the Pender United Methodist Church women in December, 2004.

The Sacred Dance Choir of Mt. Vernon United Methodist Church participated in the Mt. Vernon area Martin Luther King, Jr. Choir concert Jan. 16, 2005. They danced "Siyahamba", with choreography by Sharon Werth of the Potomac Chapter. Joceile Nordwall directs the group.

One exciting thing The Fredericksburg Sacred Dance Ensemble did on Jan. 7 of this year was to participate in a Gospel concert of vocal and dancing groups. It was called "In the Spirit" and was sponsored by the Fredericksburg Festival of the Arts. Dancers performed "It is Well With My Soul" and John Rutter's arrangement of "Everytime I Feel The Spirit".

Sally Moravitz was invited to create and direct dance for opening worship of the General Assembly of the Presbyterian Church (USA), a national event. She recruited 13 dancers for the project, many of whom are Potomac chapter guild members. On June 27, 2004, they danced in front of 8000 delegates from all over the USA with a 600 member choir.

Ohio

Andrea Shearer and Kathryn Mihelick were invited to dance in the Saturday evening liturgy at the Los Angeles Religious Education Congress at the Anaheim Convention Center. They joined west coast dancer/choreographer/author Betsey Beckman in the processional and presentation of the gifts.

CALENDAR

April 12-16, 2005 - National Dance Association American Alliance for Health, Physical Education, Recreation and Dance Annual Meeting, Chicago, IL. Contact: Pat Lemenbach, 1-800-213-7193, Extension 401.

April 16, 2005 - Sharing Our Gifts, Larrance Center, North Central College, Naperville, IL. Contact: Michelle White, http://profiles.yahoo.com/michelemariewhite.

May 1, 2005 - New York/SW Connecticut Chapter Workshop, St. Stephen of Hungary Church, Manhattan, NY. Contact: Ann Pomeroy 201-488-8970 or AnnPomeroy@optonline.net or Betsy O'Neill at 212-535-4235.

May 18-22, 2005 - World Dance Alliance Americas Assembly, Mexico City.

May 20 - June 1, 2005 - Holy Land Pilgrimage: Ancient Women of Bible Lands And Contemporary Women Working for Peace. Contact Sister Martha Ann Kirk, Th.D., kirk@universe.uiwtx.edu or Phone 210-829-3854.

June 5-10, 2005 - Contemplative Dance Week II, 13th Annual Workshop for those Experienced in Contemplative Dance/Authentic Movement, Massachusetts. Contact: 413-268-3294 or info@contemplativedance.org. or www.contemplativedance.org.

June 19-24, 2005 - Contemplative Dance Week I (Basic), 17th Annual Workshop working with the body's imagination in authentic movement, dance, creative forming and nature, led by Daphne Lowell and Alton Wasson. Contact: 413-268-3294 or info@contemplativedance.org or www.contemplativedance.org.

June 23-26, 2005 - daCi-Intergenerational Dance Gathering, Temple University, Philadelphia. Contact: Jan Zalesky@aol.com.

July 11-17, 2005 - The Spirit Moves: Dancing a Sacred Path with Carla deSola at Ghost Ranch Conference Center in Northern New Mexico. Contact: www.ghostranch.org or call 800-821-5145.

July 21-26, 2005 - Festival 2005 "Dancing Our Roots...Stretching New Branches" Connecticut College, New London, Connecticut. Details: See Page 1 this Issue

July 25-31, 2005 - TenuYahl Moving and Dancing the Jewish Soul, Johnstown, PA. Contact: Aleph website: http://www.aleph.org/.

July, 2006 - WDA Global Assembly, Toronto, Canada acclaimed "the most multi-cultural center in the world."

July 2-8, 2006 - daCi Conference 2006, The Hague, Netherlands. Contact: Forms and Information: www.daci2006.nl.

Executive Board Meetings

Summer Executive Board Meeting: July 20-21, 2005, New London, CT

Chapter and Regions Meetings: July 21, 2005, New London, CT

Annual Membership Meeting: July 25, 2005, New London, CT

Fall Executive Board Meeting: Southern California, Date TBA

Sacred Dance Guild Web Site: www.sacreddanceguild.org

You can apply for membership to the Sacred Dance Guild in three ways: 1) Complete the form and return with your membership dues. 2) Join online at our website, www.sacreddanceguild.org. 3) Email to: Peggy Hoffman (see address below).

Name _____ Address_____ City_____ State/Province____
Country/Zip/Postal Code____ Phone_____ Email_____

Membership Dues:	1 year Domestic/International Membership	$42
	2 year Domestic/International Membership	$70
	1 year Student	$25
	1 year Senior (65+) Membership	$30
	1 year Group Membership	$85
	Life Membership	$1,000

Please make checks payable to Sacred Dance Guild or charge your membership by providing the following information.

Visa ____ Mastercard____
Card Number_____
Exp. Date_____Amount Charged_____Signature _____
Please return to: Peggy Hoffman, 3517 Forest Haven Drive, Laurel, MD 20724, e-mail sdg@marinermanagement.com

SACRED dance GUILD

www.sacreddanceguild.org

SACRED DANCE GUILD JOURNAL
201 HEWITT
CARBONDALE
ILLINOIS 62901

ADDRESS SERVICE REQUESTED

Non-Profit Org.
U.S. Postage
PAID
Carbondale, IL
Permit No. 127